

leadership!



HAROLD LLOYD
in "Speedy" (Lloyd Prod.)



**"LEGION OF THE
CONDEMNED"**



Emil Jannings
"THE LAST COMMAND"



**"GENTLEMEN
PREFER BLONDES"**



"BEAU SABREUR"



**"TILLIE'S
PUNCTURED ROMANCE"**



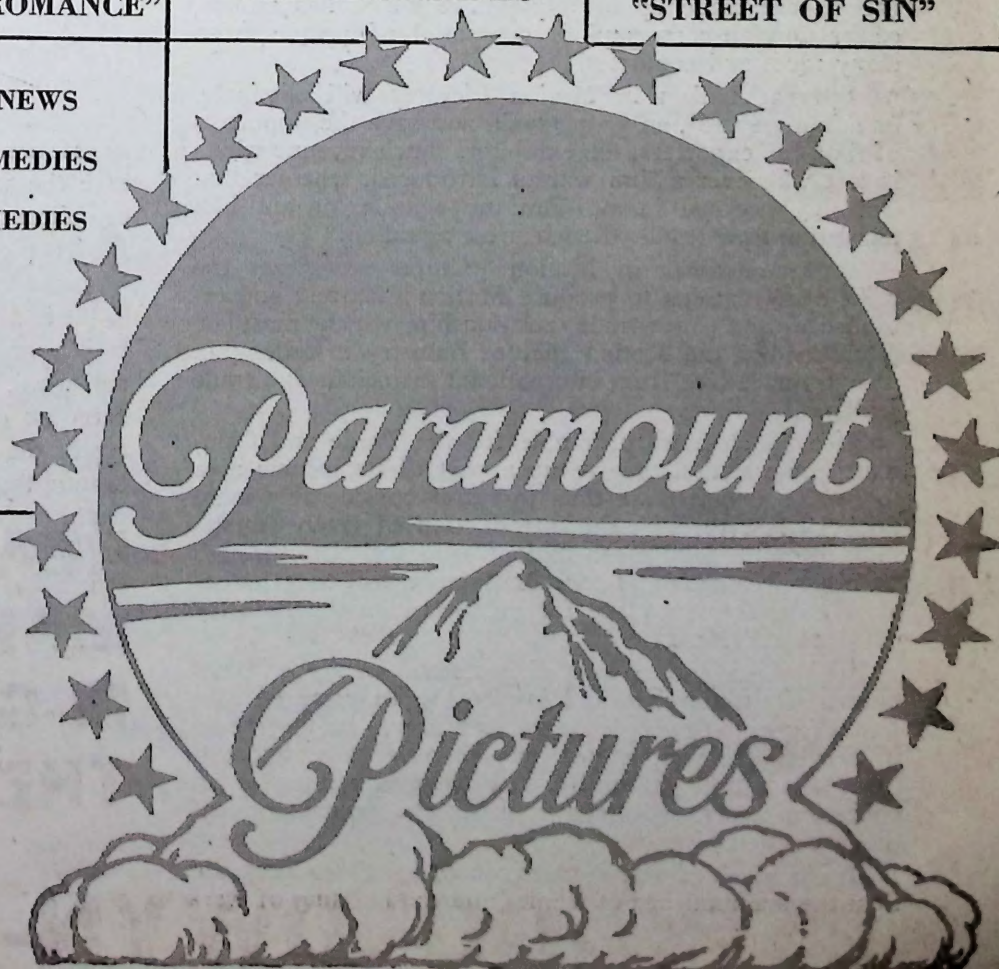
"OLD IRONSIDES"



Emil Jannings
"STREET OF SIN"

CLARA BOW
RICHARD DIX
BEERY-HATTON
BEBE DANIELS
ADOLPHE MENJOU
ESTHER RALSTON
POLA NEGRI
GEO. BANCROFT
THOS. MEIGHAN
FIELDS-CONKLIN
FLORENCE VIDOR
FRED THOMSON
ZANE GREY

PARAMOUNT NEWS
CHRISTIE COMEDIES
HORTON COMEDIES
NOVELTIES
KRAZY KAT
INKWELL
IMPS



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whole show
from
motion picture
headquarters!

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RAY LEWIS

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February 25th, 1928

"Internationalism in Movieland"

METRO-GOLDWYN-MAYER in the introduction of an international film congress is following a policy advocated by The Digest for some years.

Our contention has always been that a meeting of the views of other races, of other nations would not only eliminate a possibility of a loss of good-will in foreign countries, but safe-guard foreign trade; and therefore protect and insure the foreign income on foreign-released pictures, produced in the United States, or in any country.

Internationalism in pictures elevates the production of Motion Pictures into the Realm of the Arts, the Art which is international, and therefore the very essence of Art, the Art which is lasting.

Such internationalism in the production of Motion Pictures will save the home market for pictures also, giving Motion Pictures that flair, or flavour, that interest for its public, which will find favour among all the races which go towards making up a nation of peoples, for all nations are made up of a populace which has an ancestry foreign-born, and is composed of people from many races and countries.

Internationalism in Motion Pictures will eliminate, or minimize anti-film propaganda and save the importers of film, the exporters, the exhibitors much revenue which is lost whenever a film war is introduced, whether that war is concerned in anti-film propaganda, or anti-film legislation as a result of such press agitation.

Internationalism in Motion Pictures recognizes the right of all nations to produce Motion Pictures; and establishes that inter-trade relationship which must be established in the Motion Picture Industry in order that it shall thrive free from international suspicions and trade jealousies.

It is much more profitable for the Trade and Commerce of a nation to give up a part of its income area to foreign competition, than to suffer considerably more financial loss through the introduction of costly legislation, introduced by those nations who feel that through no other weapon of offence or defence will they be enabled to establish a place for themselves in the Industry of Motion Pictures.

Affiliations and co-operation internationally will not only tend to stimulate and inspire the Industry of Motion Pictures in every country, but it will be the means of serving the people, not only recreationally, but culturally, not only culturally, but along the lines of an education which will tend towards the permanency of peace relationships.

It is a much more constructive and less costly program than the maintenance of armies and the building of war-



RAY LEWIS

ships, submarines, aeroplanes and other scientific inventions perverted for destructive uses.

The screen will introduce all races to each other, all nations to each other. The screen will be the medium of friendly contact.

Through the screen all races and nations will understand that humans are the same the world over, they differ only in their veneer; and the propaganda upon which they are fed.

The instinct of humans is to be friendly, for man in general is a sociable animal, propaganda only makes him suspicious of his foreign neighbors.

When a world of people become acquainted with each other, there will not be the same urge for these people to transgress the laws which establish peace.

We have now in the United States players, directors and technicians of all nations and races. Our screen material is also gleaned from the world's available literature.

Production in England is following this same internationalism of spirit and it remains only for the business units of our Industry, governing the business angle of Motion Pictures to get the international aspect to save the waste of time, revenue which certain foreign complications have precipitated during the past few years.

No picture should be produced which will prove offensive to any race, to any creed, to any nation.

It is a big job to purge our screens of all such possibility of offence, but outside of the realm of the written word, governing literature, drama, the other Arts carry no offence to any nation, or race, they depict or typify the qualities of the spirit, they inspire with their beauty, their message, or they furnish enjoyment by their truth.

Bitter truths are for selected audiences, and the screen has no such limited attendance.

The screen is the blackboard of the Masses; and because it is unique in its power; and more powerful than the press, it must watch that its messages, its lessons, its literature are international.

Ray Lewis

Ray Presents

IT IS PERHAPS immodest for "We Show People" to boast of our philanthropies, our charities, our ever-ready willingness to serve Humanity.

"We Show People," from our very inception, as Druids, singing minstrels, strolling players, sat at Everyman's Table for our daily bread, repaying our hosts with prophetic song, with drollery, with laugh-provoking gymnastics, or with examples of wizardry.

TO-DAY "We Show People" have become a national institution with branches circumscribing the world.

Wherever there are theatres serving the people recreationally, as an Industry which sells its wares, there too have we established ourselves as Agents of Service, serving without pay, serving through that spirit which makes every man "his brother's keeper."

A GREAT DEAL of our philanthropy and charity has been extended through agencies established for community and philanthropic service.

Our service has gone into the Universal Treasury of Good-Will.

Recognition of such services has been forthcoming, but when "We Show People" are in need of a kindred kind of service, the world looks upon us as the world in the days of Croesus looked upon this man of enormous wealth. "We Show People" are expected to "stand upon our own feet," to provide for our own wants and ills, out of our own Treasury.

"We Show People" have always been disposed to provide for our own, but not always have our philanthropies been conducted along business lines. The giving has been spontaneous, haphazard as the needs presented themselves.

I AM HAPPY to sponsor the efforts of the National Vaudeville Artists Association which takes care of its Artists' problems, and needs, along business and progressive lines.

I EARNESTLY hope that some of our millionaire Motion Picture Leaders will follow the example of Mr. E. F. Albee in the direction of their philanthropies and charities as these affect "We Show People."

There will be a N. V. A. drive starting Sunday, April 8th to and

including Sunday, April 15th for funds to carry on the inspiring work with which this organization is employed.

IN ADDITION to its various charities and philanthropies the N. V. A. is preparing to erect a beautiful structure at Saranac, in the form of a modern sanitarium for tubercular artists.

OVER sixty tubercular patients are now being taken care of by the N. V. A., but the present structure does not fill the needs, nor the demands.

"We Show People" are a people whose business of living necessitates exposure to the elements, hazardous employment, an impoverishment of nerve force, and energy with its resultant physical susceptibilities.

THE NEW SANITARIUM will cost \$600,000.00. I know and feel that the leaders of our Industry who are closely connected with vaudeville, through vaudeville and pictures, through presentations, through their players who officiate as screen artists and vaudeville performers, that these will help to send the drive "over the top."

Our players, our directors too, all I know will help. Each exhibitor will desire to give his share for the stamping out of the "White Man's Plague," among "We Show People" who, more perhaps than any other Industry, are daily and nightly exposed to its dangers.

MR. E. F. ALBEE, among all our Showmen is perhaps unique in his enthusiastic endeavors for the physical and economic welfare of those players who serve him, his public and through these mediums of expression serve the ability and Art which is their own.

OUR INDUSTRY of Motion Pictures is a tremendously busy Industry, difficult to keep pace with, perhaps this is the chief reason that the Industry's numerous philanthropies and charities have been scattered over the world, wherever there has been a call for help, but now, surely we can pause, take time to consider "We Show People," to co-operate, establish and give our support to "We Show People."

HELP MR. ALBEE in his splendid work, help the N. V. A. to serve. Yours is the disposition to give. The heart of our Industry is generous. Help the N. V. A. to erect its building, to take care of those artists who have helped to build up your position, so that you might enjoy that Good

Fortune which can give generously; and still be in a position to make provision to serve by giving!

COLEMAN ELECTRIC SUPPLIES NEW MAYFAIR THEATRE

Abe Polakoff, owner of the Kingswood Theatre, on Kingston Road, opened his new Mayfair Theatre, on Jane St., West Toronto, to capacity business on Thursday last, February 16th.

The Mayfair has a seating capacity of around 500 and is of the most modern construction throughout. Messrs. Kaplan and Sprachman were the architects. Besides a tastefully decorated interior many novelties are provided for the convenience of the public in the way of sanitary drinking fountains in wall, recesses, rest rooms with all appointments, a novel and attractive foyer and a pre-view balcony which can also be used for reservation for theatre parties. The gold fibre screen is mounted in a full stage shadow box of velour, the stage effect being carried out further by a well proscenium arch, the centre of the arch being embellished by a large oval plaque with the initials of the theatre in bas relief on gold.

The projection suite is most up-to-date in every respect. The main projection room is very large and well ventilated, the equipment therein, Mazda type with Ross lenses, being supplied by the Coleman Electric Co. Two other rooms open from the main projection room, one being for re-winding and all general work of the projectionist, Mr. Ernest Cook, and the other being a completely fitted rest room with lockers, hot and cold water and a shower.

Our genial friend Abe heard many expressions of goodwill and approval on the event of his initial performance and there is no doubt that his choice of location and design and appointments of his venture were carefully and correctly chosen.

Battleford Repeals Amusement Law as Useless

Last Monday by a unanimous vote of the City Council, repealed the by-law governing the introduction of the Amusement Tax, as a law which had long outlived its necessity and usefulness.

There is no Amusement Tax general throughout the Province of Saskatchewan. A few of the cities of the Province passed a by-law governing Amusement Tax, but one by one those cities have appealed this by-law eliminating the Tax.

M-G-M. International Congress Provokes Praise

Australian Censor Official and Trade Representative Congratulate M-G-M.

A WORLD-WIDE representation of delegates indicated that the first International Film Sales Congress, starting its sessions Wednesday, February 15, in New York, and sponsored by Metro-Goldwyn-Mayer, would mark a most important event in film annals.

With the return last week from Europe of Arthur Loew, head of the M-G-M foreign department, final preparations were completed for the convention, headquarters being established at the Hotel Astor, New York.

The first foreign representatives to arrive in New York were David Lake, general sales manager for M-G-M in Australia and New Zealand, with headquarters at Sydney, and Benjamin Fineberg, district manager in Brazil.

Among the prominent sales representatives who are in attendance at the congress are George Forman, Chile; P. M. Gonzales, Porto Rico; George Fatt, Guatemala; T. Nielson, Denmark; Allen Syre and H. Gunderlock, France; P. N. Brinch, Germany; J. C. Squier, England; J. J. Letsch, Belgium; F. D. L. Streng-holt, Holland; F. Curioni, Italy; Dave Lewis, Portugal; Raoul Lemat, Sweden; Louis Goldstein, Cuba; A. L. Kalb, Mexico.

The program of the gathering for the coming week includes an exchange of ideas on various problems of production and distribution, talks by film executives, visits to Broadway legitimate and motion picture theatres, and a reception next Sunday (Feb. 19) at the home of Mrs. Marcus Loew on Long Island.

R. S. Wallace, Vice-Chancellor in New South Wales, sent the following message to the convention:

"I am glad to learn that the Metro-Goldwyn-Mayer Corporation is bringing together an International Congress to discuss the problems of the Moving Picture Industry. The Corporation is to be heartily congratulated on its initiative and foresight. I have been Chief Censor of Films for the Commonwealth of Australia for seven years, and it has been borne in upon me that many of the problems connected with the Industry will be solved when the producers of films get an international outlook. The appeal of the cinema is world-wide. Practically every picture is viewed by people of every nationality. The time is past when a producer can think only of the tastes and requirements of one community. . . . The Metro-Goldwyn-Mayer Corporation has already shown, in magnificent fashion, with such pictures as 'Ben Hur,' that it can produce pictures world-wide in their appeal."

"A very forward and progressive move in the right direction," was the manner in which H. E. Bratten, minister for Trade and Customs in Australia, characterized the congress.

"With representatives assembled from all parts of the world," he wrote, "the Congress will go a long way in determining the foundation of the true international productions and policies, and as a consequence must prove a valuable factor in establishing the much-desired understanding and amity between the nations of the world."

Other letters of commendation were received from A. H. Messenger, of the Department of Internal Affairs, New Zealand; W. R. Kimball, of the De Luxe Theatre Company Limited, Fuller-Hayward Theatres, Ltd.; W. J. Howe, of the Federated Picture Showmen's Association; R. V. Wilson, of the Motion Picture Distributors of Australia, and many other individuals high in the film world.

Young Franklin Gives First Aid Like Father, Like Son

Mitchell Franklin, young son of J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, Ontario, appeared in the unrehearsed role of a hero when he and a youthful companion rescued a young ski enthusiast who had fallen and broken his leg on one of the distant trails of the Gatineau countryside.

The two boys carried the injured youth a mile through difficult country to a farmhouse where a sleigh was secured. They then drove several miles to the railway line and brought the injured youth back to Ottawa, after which they summoned medical aid. The two lads were highly commended for their act.

SUPERLATIVE EQUIPMENT

VALLÉN CURTAIN CONTROLS AND TRACKS—

The noiseless electrically driven automatic curtain winch, operated by pushbutton from any desired location, that, in conjunction with the Vallén noiseless curtain track, draws back, or closes the heaviest curtains noiselessly and smoothly, lending that most desirable classy touch to your performances. Controls for any size or style of curtain. Tracks for any length or use.

FULCO BOOTH ACCESSORIES—

Besides the many familiar Fulco products such as Exit Boxes, Roll Ticket Holders, Carbon Savers, Lugs, Cement, Reels, Rewinders, etc., we now offer a most comprehensive line of self contained Booth Cabinets made by Fulco. These Cabinets consist of a steel work table, with or without steel drawers, fitted with hand or power driven enclosed rewinder, asbestos walled film storage cases with individual reel compartments, spare reel shelf, and approved waste can. There are several designs and combinations to choose from. These outfits are not a fad, they are positive assurance of safety against fire, and are a convenience and safeguard that ought to be in use in every projection room.

ROSS LENSES—

A well-known camera lens manufacturer has a slogan, "It's All In The Lens." If that is true of cameras, it is ten times true applied to the projector. The Ross Lens is made in England, of magnificent optical and mechanical construction. It has a very large working aperture F-2.4, permitting maximum transmission of light, and the formula used demands the rear combination very close to the aperture, the result being very bright, snappy, sharp images full of detail and contrast. The superiority of the Ross Lens over several other common makes of lenses in actual test is truly amazing.

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Again **Some Value.**

TORONTO THEATRES

REGENT — "Uncle Tom's Cabin," with an All Star Cast — Universal. Class A. An adaptation of Harriet Beecher Stowe's revelation of slavery. The circulation of the book is said to have rivalled that of the Bible. We cannot add much to what we have already said editorially in regard to this picture. It is 100% melodrama with all the embellishments, by way of production, cast, direction, and settings, which are generally bestowed upon features which are considered in the \$2.00 class. "Uncle Tom's Cabin" has only one disadvantage and that is in the association which goes with the title. This by the way is in the nature of a paradox, for the fame of the book is world-known. Where the disadvantage lies is in the fact that so many companies, repertoire, and otherwise have essayed to present "Uncle Tom's Cabin" with varying degrees of quality. To offset such odium as has become attached to its title we must conclude that "Uncle Tom's Cabin" must have been a phenomenal money-getter, or it would not have been so popular with all degrees of showmanship. Exhibitors who are familiar with "Uncle Tom's Cabin" can depend upon this, they have never had such an "Uncle Tom's Cabin" as Universal has produced for them. Character bits which are worthy of our greatest screen effort, thrills that combine all the thrills of all the serials we have known as far as their intensity is concerned. George Harris and Margarite Fischer carry the leads most admirably, while Pollard directed magnificently. We must not forget to mention the beauty and appeal of Virginia Grey as "little Eva" and the roguish abandonment of Mona Ray as "Topsy."

UPTOWN — "The Student Prince," with Norma Shearer and Ramon Novarro — Metro-Goldwyn-Mayer. Class A. Some time ago we reviewed "The Student Prince," extolling its super-qualities, its most enjoyable entertainment. Ernst Lubitsch was perfectly at home with the "Old Heidelberg" atmosphere of the picture; and having ample room for his genius in the material which "The Student Prince" furnished, Lubitsch rose to the occasion, embraced it; and gave us a picture which he must have loved to do. The result is enjoyment of a delightful and happy degree. One would have to be "hard-boiled" several times, to fail to res-

pond to the youthful and romantic appeal of this love-story, or the rollicking spirit of "Old Heidelberg," which carries with it a romance all its own. A fidelity of environment, an atmosphere "caviar" added to a genuineness of location which gives our enjoyment of "The Student Prince," a Cosmopolitan flavour. Norma Shearer as "Kathi" gives a most naive and sincere performance. She gets plenty of opportunity to smile; and Norma is among the stars who radiate upon such occasion. Ramon Novarro as the "Prince" is a real matinee idol, you know what that means, the women just love him; and he has about him that magnetism and appeal which makes him look like a good sport to the male of the species. Jean Hersholt as the kindly doctor-tutor of our "Young Prince" wins a place for himself in our hearts. It is a fine characterization which remains in our memory. All the parts are individualistic and most admirably portrayed, including the priceless interpretation of Bobby Mack as "the servant." "The Student Prince" is another leader of the band in the Metro-Goldwyn-Mayer parade of hits.

TIVOLI — "The Circus," with Charlie Chaplin — United Artists — Class B plus. Charlie as we knew him in the old days, directing his efforts in making his public laugh.

SHEA'S HIPPODROME — "The Last Laugh," with Emil Jannings — Universal. Class A. This is that superlative feature which we have not had an opportunity to see years ago, because it was "made in Germany." Now that the ban has been removed and we are once more able to enjoy Beethoven, Bach, Wagner, Schubert, etc., etc., plus other examples of Art and beautiful examples of utility without endeavoring to rub off the label of their nativity, we get "The Last Laugh," which critics have unanimously acclaimed as worthy of a niche in the Hall of Fame, reserved for Screen Classics. "The Last Laugh" is a feature produced without titles, it tells its story in pictures; and the plot centralizes, or revolves around a Doorman, who beams and expands into a personality while clothed in his adored uniform of gold braid and brass buttons. It reveals a philosophy which shows that the uniform, or outer covering makes the man in relationship to his own self-respect, or

importance; and in relationship to his importance to his fellow-man. Deprived of uniform and position through old age; and transplanted from the door of the hotel to its lavatory, the world changes for the man, he crumples into a heap of abject humility; and even his own family, fearful of the world's opinion of his downfall, forsake him. It is ironical in its philosophical import, its realism, for it is the poor, who are among the first to bow to his uniform; and who are now among the first to laugh at his degradation. To laugh with a maliciousness which enjoys the opportunity to "look down" upon one whom but yesterday they greeted with sycophantic servility. Emil Jannings is the great master of this picture, for as the Living Uniform, the Doorman, he gives a performance which has no rival in screen Art, save the Art which he has given us in other pictures, "Variety," "The Way of All Flesh," released by Paramount. There has been a happy ending introduced. It appears to satisfy that lust for happiness which prevails in America. It is a healthy lust that an audience intent upon enjoying itself should seek for the happiness of its heroes and heroines even though this is tinged with sentimentality. The original production I should imagine left our doorman, in the washroom of the hotel, one step removed from the infirmary, an old age pension for long and faithful service, befriended by a night watchman who bears the imprint of having passed down the line for "faithful service" also. The addition bequeathes to our Doorman a legacy, left to him by a millionaire, who happened to word his will so that his fortune should go to that person in whose arms he expired. He happens to expire in the washroom of the hotel of our story, in the arms of our Doorman. We congratulate the writer of this epilogue for having evolved a finale which has about it an air of possibility. The photography and direction have not been excelled!

ROYCE THEATRE OPENS THIS COMING MONDAY

The Royce Theatre, operated by the Crystal Theatres Ltd., in affiliation with the Premier Theatres Ltd., will open their new 800 seat house on Royce Ave., Toronto, Monday, Feb. 27th.

This theatre follows all the lines of modern embellishment and improvements in theatre structure; and promises the best pictures available on the market for its regular program.

Montreal Star States "Movies" Come To Stay Evidence Established by Status of Motion Picture Shares on Stock Market.

The Montreal Star had an article headed the "Famous Players" in which it stated the following:

"The moving picture industry has come to stay. One of the signs that this is so is the fact that shares of movie companies, producers and distributors as well as exhibitors, are now a matter of course on the leading stock exchanges of this continent. Bonds of companies connected in one way or another with the industry are quite numerous. An example of stocks, too, is to be found in Famous Players Canadian Corporation, Limited, whose shares are listed both on the Montreal and Toronto Exchanges.

The company has a Dominion charter and is by far the largest owner and operator of motion picture theatres in Canada. Its operations are carried on through direct ownership as well as through shareholdings and operating agreements. It has developed facilities for the maintenance of satisfactory programs, and in this connection it has a valuable franchise giving it the call for first run in Canada of all films made and produced by Paramount Famous Lasky Corporation, of New York.

Growth of the company has been rapid. From a comparatively small organization controlling sixteen theatres with an aggregate seating capacity of 15,000, the company has grown since its inception in 1916 to its present status of operating or being affiliated with more than 130 theatres throughout Canada with an aggregate seating capacity in excess of 138,000.

Earnings have shown commensurate growth, operating profits being \$1,191,878 in the year ending August 27, 1927, as compared with \$609,738 in the fiscal year ending in 1923. The stocks of the company have reflected this general improvement. The common advanced from a low of 23 last year to a high of 51 and the preferred (first preference) from a low of 93½ to a high of 103. Current prices are near the top. Capitalization outstanding consists of the following: \$1,116,000 of 6½ per cent. first mortgage bonds; \$4,200,900 of 8 per cent. cumulative first preferred shares; \$1,000,000 of 8 per cent. cumulative second preferred shares; and \$7,500,000 of common stock. All shares have a par value of \$100 each."

Keith's Ottawa Theatre Important Assemblies

Memorial Service to Field Marshal Haig and Combined Religious Service Church of England.

B. F. Keith's Theatre, Ottawa, Ont., demonstrated its place in the community life of the Canadian Capital on Sunday, February 12, when it was used by two important organizations for events which attracted great crowds.

In the afternoon, a memorial service to Field Marshal Haig, commander in chief of the British Expeditionary Forces in the Great War, was held in the Keith Theatre under the auspices of the Ottawa Command of the Canadian Legion and many notables were present.

During the evening, the theatre was the scene of a huge religious service for all of the Church of England parishes in the city, with Archbishop Matheson, primate of the Anglican faith in Canada, presiding. All of the churches throughout the city were closed for the first time and all clergy took part in the impressive ceremony. Motion pictures formed a part of the service, incidentally.

J. M. Franklin, popular manager of Keith's, placed the theatre at the disposal of both bodies. The Regent Theatre was also used.

Hollinger Mine Film Shown Throughout Canada

Within a few days after the Hollinger Mine disaster in Timmins, Ont., Educational Films released a film which had been taken some time ago by the Ontario Government Bureau, showing the underground workings of the mine, the processes of gold-getting; and the various depths at which the Hollinger miners work.

The Hollinger Gold Mine is considered one of the greatest gold producing mines in the world, and the picture under normal conditions had a particularly strong interest for a public universally interested in the mining market. Added to this general interest, is the interest occasioned by the recent disaster and tragedy which has overtaken this mine, a tragedy which is the worst in the mine history of Canada and which has turned the world's attention towards Hollinger.

The release of this film is specially of interest and should prove valuable to every theatre program.

Quebec Children's Bill

Hands of Hon. Mr. Nicol

Notice has been given to Quebec Assembly that a Bill is to be introduced prohibiting the attendance of children under the age of 16 to motion picture theatres. This is to be introduced as an amendment to the present Act governing attendance of children; and the matter will be under the jurisdiction of the Hon. Mr. Nicol.

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The Quebec Act forbidding children under the age of 16 to motion picture theatres has passed its first reading this week

Halifax Herald Discusses Attitude of Digest On War

Editorial States Digest Editor Knows Motion Pictures But Knows Little About War.

The editor of the Halifax Herald has an editorial in the February 2nd issue of its publication called Peace Sermons.

It reads as follows:

The editor of The Canadian Moving Picture Digest (who, by the way, is a woman) takes a somewhat curious attitude toward the war-pictures, being produced in the Old Country. For some strange reason, which we are quite unable to understand, she regards these pictures as a "glorification of war."

"Analyzed from a pure picture standpoint," she says *The Somme* "is unquestionably a great war film, with its sequences carefully built up from official war records in the Imperial Army Museum." And she adds:

"I think for excellent photography and realism this feature may be credited to be England's best, but . . ."

The "but" is more difficult to fathom. The Digest editor discusses *The Somme* and preaches a peace sermon at the same time. We could do the same—but from an entirely different viewpoint.

While the editor of The Digest knows a lot about motion pictures, we fear she knows very little about war. Does she not realize that the greatest apostles of peace in this country are the men who fought and suffered? Can she not understand that the surest road to peace is through a *clear understanding of what real war means*? Is it to be supposed that persons viewing such pictures as *Mons* and *The Somme* will go home with a feverish desire to experience similar sufferings and horrors?

To picture war as something surrounded by "pomp and circumstance," swashbuckling show and glittering accoutrements—an inviting "adventure"—is criminal folly. But to strip war naked, to display its stark realism, to hold it up to the gaze of the world for what it is—is to make the world realize the fearsome and abominable nature of the Thing.

There is a *Lesson* in these pictures. They are produced by people who are able to reproduce war. There is no nonsense about it; no distorted "Hollywood" atmosphere. And they serve two great purposes: (1) To bring home the dreadfulness of war; and (2) To make people remember that the responsibilities of the Great War are still with us in the shape of broken bodies and men grown old before their time. Not to show a real war film, but to forget those who suffered on

the rack of war, is the most regrettable—the most ungrateful—proceeding."

The comment as you observe is friendly; and I realize with the editor of The Herald that my knowledge of motion pictures might be more accurate than my knowledge of War.

I also know that the War Films which are being produced in England, in America, in France, in Germany, wherever such production is going on, or in Canada, are being produced to sell. They are another example of War profits.

With the exception of "The Somme," "The Big Parade," "What Price Glory" there has been but a negative effort to reveal the ghastly and demoralizing, the degenerating influences of War.

We are still the people of 1928, still young enough, or old enough to remember the world's point of view prior to 1914, we still remember what we went through from 1914 to 1918. We still remember what we have gone through, nationally, internationally, and individually, since 1918; and we know that there is still that vestige of war-hatred which continues to remember and hate War-enemies. I am for God and Peace, War is for the Devil and Hell. I am for the development of Motion Picture theatres as recreational, cultural and educational centres, for the assembly of people of all races and creeds under one Amusement Roof; and where these peoples shall be enabled to laugh, or weep together in sympathetic and harmonious accord, without that discordant note of War creeping in to make each man suspicious of his neighbour.

No one who has lived and suffered through 1914-1918, having father, brother or friend in "No Man's Land," or under the peril of "shot and shell," can emerge deficient in a knowledge of what War is.

Sherman, a soldier among soldiers, said, "War is Hell." If we must have War Films, let them be the kind that show War as Hell, if this is to be the means through which we are to be educated for the Gospel of Peace. I belong to that minority which believes in spreading the gospel of beauty, peace, international good-will, international Trade and Commerce, in the making of pictures revealing the habits and customs of the various races and peoples of the world, for world distribution, that men, white, yellow and black of all colours, creeds and nationalities may

understand that "a man's a man for a' that;" and no man need live in fear of his fellowman, providing he will "do unto others as he would have them do unto him."

I do not believe that war films, which stir the children into cheers, upon beholding the destruction of men by men, is the kind of propaganda, or education which will teach the coming generation that war is a blot upon our civilization, a destroyer of our Ethics, economically and spiritually man's greatest enemy, a cancer at the heart of national progress; and the arch-enemy of international good will.

—EDITOR.

Amusement In Quebec In For More Legislation Billboards - Posters - Abolition of Children's Attendance in Coming Bills.

Legislation has been presented before the Quebec Provincial Legislature, sitting at Quebec City, which places the control of posters and roadside signs within the jurisdiction of municipalities with power to order their abolition. The cities and towns have desired this authority so that billboards could be regulated. It is intimated that a number of centres intend to abolish billboards altogether on the ground that they are unsightly. Naturally, the newspapers are supporting the move.

The Quebec Legislature will also take up shortly the proposal of Hon. Mr. Jacob, in the form of a notice, for legislation to prohibit the admission of all children under 16 years of age from theatres, whether accompanied by adults or not. The suggestion has been made that legislative steps be taken to encourage the exhibitors to conduct certain performances for juvenile patrons under official auspices. The outcome is not clear.

Ernie Smithies Wins A "Speedy" Competition

Ernie Smithies, manager of the Capitol Theatre, Kingston, Ontario, has won a cash prize from the Harold Lloyd Corporation, Hollywood, Cal., in the "Speedy" exploitation contest, for which he made a number of suggestions regarding stunts for the Lloyd comedy.

Don Stapleton of Centre Begins to "Fly High"

Don Stapleton, manager of the Centre Theatre, Ottawa, has become actively identified with the flying movement in the Canadian Capital. At the organization meeting of the Ottawa Flying Club, Inc., the first civil aviation unit in the city, Mr. Stapleton was elected a director of the club.

Round About the Studios



Alice White, pert little First National player, appearing as "Draste," in "The Private Life of Helen of Troy."

Filming of "Ladies of the Mob," which was the latest vehicle for Paramount's red-headed flapper star, Clara Bow, has been delayed indefinitely, owing to the sudden attack of appendicitis suffered by the actress. Miss Bow has undergone an operation and is reported to be improving.

Dorothy Devore in "Circus Blues" is depicted as a love-lorn lass who falls in love with a circus rider despite the efforts of her sister to keep her home doing the spring house-cleaning. Charles Lamont directed this circus picture which boasts of a cast of such artists as Babe London, Hy Mayer, Monty Collins and Jack Miller.

Marking her first appearance at the FBO studios in three years, Jacqueline Logan has been loaned by Cecil B. DeMille to this company to play the feminine lead in "Stocks and Blondes," an original story by Dudley Murphy, who is also directing the picture. Miss Logan's last appearance at FBO was in "If Marriage Fails," and since then she has become one of the most popular stars, her performance in "The King of Kings" having won for her the contract with DeMille.

Richard "Skeets" Gallagher has the male lead in "Stocks and Blondes," and Gertrude Astor and Albert Conti are playing principal roles. This production, which started this week, is the first of the new 1928-29 product to be made by FBO.

While the New York press is ringing with praise of Reginald Denny in "That's My Daddy," Universal changed the title of the picture he has just completed in the studio. It was made under the title, "Be Yourself," but now it will be called "Good Morning, Judge." It is an original by Harry O. Hoyt, directed by William A. Seiter.

Bebe Daniels, who was painfully injured while working on a picture on a road near Hollywood, is convalescing and is expected to be able to resume activities without long delay.

Monty Bell, famous Metro-Goldwyn-Mayer director, says that he plans to remain some time in Hollywood, after his two months trip to Europe. He spent Christmas day in Paris and has returned with a lot of new ideas for film stories. Bell is soon to start on "The Bellamy Trial."

"Spring Has Come," the Cameo featuring Monty Collins, has been described by pre-view critics as being one of the funniest vehicles in which this young comedian has appeared. With the action centered on his efforts to help his wife settle in a new apartment, Collins, with the able support of Betty Boyd, has made this a highly laughable farce. It was directed by Jules White and photographed by Jay Turner.

Just as soon as George Lewis completes his role in "Give and Take" with George Sidney and Jean Hersholt, Universal will rush him to Great Bear, where a special "Collegians" picture will be made. This means that Universal will make a third series of "Collegians" with George Lewis. This first picture is being rushed to take advantage of the winter sports season.

Harry Beaumont has been assigned to direct "The Dancing Girl" for Metro-Goldwyn-Mayer and work on this feature is scheduled to start within a short time. The story is an original by Josephine Lovett, Metro-Goldwyn-Mayer scenarist.

Beaumont recently directed Ramon Novarro in "Forbidden Hours," a Balkan kingdom romance in which Renee Adoree has the feminine lead. This picture is scheduled for release early in March.

Martha Sleeper, the seventeen year old actress who scored so sensationally in FBO's "Skinner's Big Idea" returned to the Coast today elated over the fact that she has been scheduled to play in eight special productions on FBO's 1928-29 program.

Work on the schedule will commence as soon as William Le Baron arrives at the studios.



Scene from "The Silver Slave," starring Irene Rich, and released through Warner Bros.

The chorus of "Sunny" now showing at the Mayan Theatre in Los Angeles, was used in the chorus scenes of "Sally of the Scandals" being made by FBO. Lynn Shores moved his megaphone and paraphernalia right down to the footlights and work went on the better part of the night.

Bessie Love is featured in the production.

"He Learned About Women," an original story by Dale Van Every, will be William Haines' next Metro-Goldwyn-Mayer starring vehicle, and Sam Wood, who directed Norma Shearer's new picture, "The Latest From Paris," will be the director.

The first three selections for the supporting cast are William V. Mong, who will appear as a city editor in the film, and Bert Roach, heavyweight comedian, who will be seen as a reporter, and Matthew Betz, one of the best-known portrayals of underworld roles on the screen, who recently completed the part of a gangster leader in Lon Chaney's "The Big City."

Hope Loring, scenario writer who has to her credit the great air spectacle, "Wings," and other successes, has just signed a new long term contract with Paramount.



Norma Shearer sure does look smart in "The Latest From Paris," directed by Sam Wood and released through Metro-Goldwyn-Mayer. Now playing at Loew's Theatre, Toronto.

An Open Letter to Ontario Exhibitors



HENRY V. O'CONNOR

Gentlemen:

It is with pleasure that I am able to announce that the week of April 16th-21st has been designated as the annual "Regal Week."

In the past exhibitors, from one end of the Province to the other, have responded in a wonderful manner to the appeal for extra playing time for our product during Regal Week. The writer feels that this co-operation on your part was due in no small way to your generous nature, in being always willing to do your share in making any particular event in connection with the industry a success.

Nevertheless, I feel that in contributing to the success of "Regal Week," you really feel--as the writer--that Regal Films Limited are at present, as in the past, able to offer you the cream of the film market, backed up by the most efficient service possible.

If our representatives have not already arranged with you for your complete service for "Regal Week," I would consider it a personal favor if you would get in touch with the writer, advising of any extra playing time you could favor him with for the Week in question.

In conclusion, the writer is making a personal appeal to you for your co-operation in making Regal Week, April 16th-21st, a bigger success than ever. Appreciating the valued patronage with which you are now favoring us, and asking you to accept my very best wishes, I remain,

Sincerely yours,

H. V. O'CONNOR,

Manager, Regal Films Limited, Toronto Branch.



When This Rooster Crows Everybody Knows They'll See a Picture Really Worth While

Feature Pictures

The Pathe-De Mille Feature Pictures are the outstanding hits of the present season. Here are a few now current:

A Blonde for a Night

Marie Provost

The Blue Danube

Leatrice Joy

The Night Flyer

William Boyd

The Leopard Lady

Jacquelin Miller

Let 'Er Go Gallagher

Junior Coghlan

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The world famous comedies produced by

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Acknowledged the best produced. Each in 10 episodes and not the ordinary blood and thunder trash.

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